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ABSTRACT

This publication lists national, regional, and Pennsylvania-specific organizations that provide technical or financial assistance to artists and community groups. Special emphasis is given to those foundations that have funds earmarked for traditional/folk arts. Art organizing suggestions for achieving equitable funding in the arts and letters to Pennsylvania private and public funding groups also are included. (DQE)

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ED 407 292

Philadelphia Folklore Project

# WORKING PAPER #11

# RESOURCES for ARTISTS & COMMUNITY GROUPS

Information about funding & technical assistance
Issues of concern: excerpts from PFP mailings
Names and places to go next. . . .

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Philadelphia Folklore Project

# RESOURCES FOR ARTISTS & COMMUNITY GROUPS

Published by the Philadelphia Folklore Project
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**A BRIEF LIST OF**
**ORGANIZATIONS PROVIDING TECHNICAL ASSISTANCE**
**FOR TRADITIONAL ARTISTS AND COMMUNITY GROUPS**

**1. For general information, a resource on grant-writing and funding sources:**

**Regional Foundation Center**
Free Library of Philadelphia
(215)686-5423
Contact: Gloria Hibbert

Provides information on fundraising, maintains extensive collection of information on private, corporate, governmental and individual philanthropy, as well as general sources on non-profit organizations. The Center offers free orientations on using these resources. Center resources are available during regular library hours, but it is only staffed from 9-5 Monday through Friday.

**2. Agencies with special services:**

**Business Volunteers for the Arts**
1234 Market St., Suite 1800
Philadelphia, PA 19107
(215)972-3920
Contact: Karen Davis, Director

BVA is associated with the Arts & Business Council of the Greater Philadelphia Chamber of Commerce. BVA places volunteer business people as consultants to not-for-profit arts groups to provide help with management issues ranging from computerization and public relations to organizational structure and personnel issues, with a lesser emphasis on fundraising and grant writing. BVA also maintains a resources bank which can provide you with equipment donations—from chairs and shelves to computers, as they become available.

**Community Accountants**
University City Science Center
3508 Market St.
Philadelphia, PA 19104
(215)662-0211

Offers free accounting and financial services to not-for-profit organizations, helps place people with accounting/financial expertise on boards, offers a range of workshops, and publishes information about how to start a not-for-profit organization and how to do sound financial management. Individual artists/freelance artists and sole proprietors can apply for free tax assistance.

**Pennsylvania Association of Non-Profit Organizations**
125 South 9th Street
Philadelphia, PA 19107
(215)351-0009
Contact: Becky Ney & Elizabeth Terry, Co-Directors

Provide networking opportunities for not-for-profit organizations through funder panels, nonprofit mixers and workshops.

**Executive Service Corporation of the Delaware Valley**
119 Coulter Avenue, Ste. 200
Ardmore, PA 19003
(215)649-2284
Contact: David W. Clark, President

Drawing from a pool of approximately 160 retired executive professionals, Executive Service Corp. provides consultants on issues of fundraising, personnel, board education, and strategic planning. This work is done in a purely consultant fashion, with no hands on work provided. Fees are based on the gross revenue of the organization, ranging from $400 to $3,500.

**Non-Profit Management Development Center**
LaSalle University
1900 W. Olney Ave.
Philadelphia, PA 19141-1199
Contact: Karen Simmons, Director

NMDC offers consultation and training in many different areas, including board training, development and fundraising, and strategic planning as well as developing computer-based information systems to serve the needs of community groups. Consultants are drawn from LaSalle faculty as well as local professionals. Fees range from $80-$125 per hour.

**Non-Profit Technology Resources**
437 Poplar Street
Philadelphia, PA 19123
(215)922-0227
Contact: Stan Pokras

Provides computer training through workshops and on-site visits. NTR can help individuals and groups use hardware and software, assess their computer needs, evaluate products, help with installation, and trouble-shoot problems. The NTR Computer Lab gives nonprofit agency staff and volunteers training in a wide range of software programs.

**Philadelphia Volunteer Lawyers for the Arts**
251 South 18th St.
Philadelphia, PA 19103
(215)545-3385
Contact: Dorothy Manou, Executive Director

Offers workshops and information on topics such as copyright, taxes, contracts, liability and labor issues. PVLA has a publication series (8-10 free publications and 50+ available for a small fee) on a range of common legal problems and issues. PVLA also offers a legal referral service for low income artists, a legislation analysis program to examine issues upcoming within the government which would be of interest to artists, and the ArtsSpace program to help artists and agencies with real estate needs and issues.

**Scribe Video Center**
1342 Cypress Street
Philadelphia, PA 19107
735-3785, 7221
Contact: Louis Massiah, Hébert Peck

A media arts facility offering on-going multi-week workshops in video and film production, and access to video editing equipment. Workshops help emerging video and film makers create and finish productions as well as encourage collaboration. Scribe works with community organizations to produce videotapes that address issues of social or cultural concern.

**3. Coalitions and umbrella groups:**

**Coalition of African American Cultural Organizations**
1346 N. Broad Street
Philadelphia, PA 19121
(215)765-2793

Contact: Michael W. Andrews, Executive Director

Serves African American and Latino cultural organizations and institutions in the Delaware Valley by providing technical assistance and support services in promotion, fundraising, organization growth, and cultural advocacy.

**West Philadelphia Cultural Alliance**
5349 Diamond St.
Philadelphia, PA 19131
(215) 473-8835
Contact: Fran Aulston

A community-based arts organization which stimulates and supports the arts. WPCA publishes an annual arts calendar with images by local artists and listings of activities of local groups, as well as offers programs.

**Greater Philadelphia Cultural Alliance**
320 Walnut Street, Suite 500
Philadelphia, PA 19106
(215) 440-8100
FAX: (215) 925-3856

GPCA brings together a range of arts and cultural organizations in the Delaware Valley, undertakes arts organizing and advocacy, offers workshops on fundraising and management issues, maintains a Resource Center (on GPCA members, fundraising and public policy issues, and job listings) and publishes Short Subjects, an informative newsletter with information, announcements, policy and advocacy news.

## A BRIEF LIST OF AGENCIES & FUNDING PROGRAMS FOR FOLKLIFE AND TRADITIONAL ARTISTS

**Some suggestions: ASK PEOPLE FOR HELP.** Program officers are staff people at funding agencies. Most are able to explain the specific guidelines and criteria for grants (both the formal criteria, that which is written in the published books, and the informal criteria, or the ways in which actual funding panels or peer reviewers are likely to read your application). Start writing your application early. Send a letter or call these program officers with your questions. Ask for samples of funded projects that are like yours, or that might help you. Program officers will be able to help you more if you begin the process early.

**LEARN ABOUT THE PROCESS AND PRIORITIES AT DIFFERENT FUNDING AGENCIES.** Begin with a sense of your (or your agency's, or your particular project's) aims and goals. Then see if you can see how your project looks from the funders' point of view. What are their issues and priorities? You may describe (as in the old story of the blind people and the elephant) your project from many different perspectives.

**BUT DON'T ASSUME THAT "THEY" ARE RIGHT, OR THAT ANYBODY ELSE'S SYSTEM NECESSARILY WORKS FOR YOU—HELP WORK FOR CHANGE (AND MORE EQUITY).** Maybe grant funds are the last thing that you need. Barter and sweat equity may work better. Funding for folklife, folk artists and grassroots culture is scarce. (The PCA is the only agency in the state that has a folklife program, and it allocates only $50,000 out of a $10,000,000 budget for grants to folklife.) And other grant programs are fundamentally rooted in non-folklife values, standards, and criteria.

In this packet, we've included some excerpts from Philadelphia Folklore Project fact sheets and organizing efforts to give you an idea of some of the impediments that we've identified, where access and equity for folk arts and the arts of communities of color are concerned. MAKE YOUR OPINIONS KNOWN—about the significance of folk arts and grassroots community arts, about your experiences and arts, and about inequities in funding processes and policy. Both the PCA and the Philadelphia City Council are in the process of planning for coming years, and for longer term, arts policies and budgets. Write letters, draft and sign petitions (see attached example), and join with others to make changes in policies that currently exclude the widest range of artists and community groups.

### 1. Funding for Organizations:

If you are not yet a formal not-for-profit organization, you can still apply for projects in some cases under a "conduit" arrangement, where another organization assumes financial responsibility. If you want to become a not-for-profit, you can call Community Accountants (see "Brief list of Organizations. . ." attached) for help.

**PA Council on the Arts**
Room 216, Finance Building
Harrisburg, PA 17120
717-787-6883
Contacts: Diane Sidener Young (Folklife)
Charon Battles (Dance, Minority Arts)
Leah Jaynes Karp (Crafts, Visual Arts)
See full program guide for other program officers
Deadlines: Letters of intent to apply are due December 1, 1994 for spring grants.
February 1 (Specific support applications for all program areas); March 1 (MInority Arts Program applications); October 1 (Fellowship applications); October 10 (Arts in Education-Roster applications); Some technical assistance is available ($1,000 grants max) with applications due about eight weeks before project begins.

**PA Humanities Council**
320 Walnut St. #305
Phila., PA 19106-3892

925-1005
Deadlines: March 1 and October 1 (Large grants); mini-grants and planning grants ($1,000) eight weeks before project begins

**PA Historic and Museum Commission**
Museum Assistance and Local History Grant Programs
P.O. Box 1026
Harrisburg, PA 17108-1026
Contact: Linda Shopes, Deborah Filipi, Carol Lee
Deadlines: June 15 (Local History Project Support Grants, Archive grants)

**Lila Wallace-Reader's Digest Community Folklife Program**
**The Fund for Folk Culture**
PO Box 1566
Santa Fe, New Mexico 87504-1566
505-984-2534
Contact: Peter Mattair
New deadlines to be announced

**Mid-Atlantic Arts Foundation**
11 East Chase St., #2A
Baltimore, MD 21202
A range of programs and services for touring, presenting, residencies and fellowships. Write for information.

**National Endowment for the Arts-Folk Arts Program**
Room 725
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-682-5449
Contact: Terry Liu
Deadlines: September 1, March 1

**Philadelphia Cultural Fund**
1650 Arch St., 19th floor
Philadelphia, PA 19102
Contact: Anne Edmunds 731-9820
Offered grants in the range of about $500 to $10,000 to local arts agencies.

**The Professional Development Fund**
Arts Education Development Project
Division of Education
Philadelphia Museum of Art
PO Box 7646
Phila., PA 19101
684-7592
Contact: Beth Feldman Brandt
Grants to cultural organizations in the Philadelphia area for the professional development of artists who teach. Simple application. Awards made usually within a month.

**2. Funding for individual artists**

**PA Council on the Arts**
Room 216, Finance Building
Harrisburg, PA 17120
717-787-6883

Contacts: Diane Sidener Young (Folklife)
Charon Battles (Dance, Minority Arts)
Leah Jaynes Karp (Crafts, Visual Arts)
See full program guide for other program officers
Deadlines: October 1 (Arts in Education-Artists, Roster process, Fellowships)

**New Forms Regional Grant Initiative**
Painted Bride Arts Center
230 Vine St.
Phila., PA 19106
215-925-9914
Deadline: early March

**Independent Performing Artists Project and Performance in an Intimate Space**
Community Education Center
3500 Lancaster Avenue
Phila., PA 19104-2434
Deadline: October 17, 1994, 5:00 pm
Contact: Ariel Weiss Holyst
Grants for developing & producing works by emerging artists.

**The Working Fund for Philadelphia Area Artists Living with HIV/AIDS***
c/o Samuel S. Fleisher Art Memorial
719 Catharine St.
Phila., PA 19147
215-922-3456
Grants of up to $500; brief applications, reviewed monthly.

**Mid-Atlantic Arts Foundation**
11 East Chase St., #2A
Baltimore, MD 21202
Fellowship programs. Write for information.

**3. Pew Fellowships in the Arts: list of grants and residencies for individual artists & bibliography**

The names and addresses listed in the first few pages are just the tip of the iceberg. The following pages are a list of other grants and residencies for individual artists offered nationally broken down by deadline dates, category, and discipline. Compiled by the Pew Fellowships in the Arts, those opportunities of possible interest to traditional artists are marked.

This information was drawn from the following books. Contact local libraries before ordering:

Money to Work II- Funding for Visual Artists, Revised and Expanded Edition. Edited by Helen M. Brunner and Donald Russell, with Grant E. Samuelsen. Art Resources International, 1992. Copies available for $15.20, postpaid, from: Arts Resources International, 5813 Nevada Avenue, NW, Washington, DC, 20015-2544, Telephone: 202-363-6806.

The National Directory of Grants and Aid to Individuals in the Arts, International. Written by Nancy Fandel. Address orders and inquiries to: WIAL, Box 15240, Washington, DC, 20005.

Money for Artists- A Guide to Grants and Awards for Individual Artists. Edited by Laura R. Green. ACA Books, American Council for the Arts, New York, 1987. Address inquiries to: American Council for the Arts, 1285 Avenue of the Americas, 3rd floor, New York, New York, 10019.

Thanks to Melissa Franklin at Pew Fellowships in the Arts for preparing this information.

**Pew Fellowships in the Arts**
**Listing for Disciplinary Winners Opportunities**
**Contact by Month, and Disciplines**

## January

Bronx Council on the Arts Scholarship Studio Program
National Endowment for the Arts Visual Arts Program, Visual Arts Fellowships
★Marie Walsh Sharpe Art Foundation, The Space Program in NYC
Mid-Atlantic Arts Foundation, MAAF/NEA Regional Visual Arts Fellowships
Chicago Magazine, Nelson Algren Award for Short Story
The Marshall Award in Musical Theatre - scriptwriting
Corporation for Public Broadcasting, Open Solicitation
★Ludwig Vogelstein Foundation Grants to Individuals in the Arts and Humanities

*National Residencies/Visiting Artists Programs:*
★ Arts International Lila Wallace-Reader's Digest International Artists
Fine Arts Work Center in Provincetown, MA- Visual Arts Fellowship Residency
Harvestworks, Artist-in-Residence Program - audio/studio production
MacDowell Colony, NH
★Virginia Center for the Creative Arts (VCCA) Studios and funds.
★YADDO Residency, NY
★Skowhegn School of Painting and Sculpture grants to attend

*Regional Residencies/Visiting Artists Programs*
★Chester Springs Studio Artist's Residency PA

## February

American Museum of Wildlife Art The Gromme Grant
Arts International Travel Grant
Franklin Furnace Archive - Fund for Performance Art
Minnesota State Arts Board - Percent for Art in Public Places Program
Money for Women/Barbara Deming Memorial Fund, NY
Yale University Press-The Yale Series of Younger Poets - publication
South Carolina Arts Commission Media Equipment Access Grant
Asian Cultural council, asian artists or art in Japan
★Money for Women/Barbara Deming Memorial Fund,Inc.

*National Residencies/Visiting Artists Programs:*
★Blue Mountain Center, NY
★Lakeside Studio, Chicago - Artist-in-Residence Program
★Millay Colony for the Arts, NY
★Virginia Center for the Creative Arts Sweet Briar VA

## March

★Arts International - Cintas Fellowship
★Art Matters
Richard A. Florsheim Art Fund, Individual Artist Grant (FL)
Lower East Side Printshop, Inc., NY - Individual Artists Special Editions Program
National Endowment for the Arts Visual Arts Program, Visual Arts Fellowships
University of Missouri Press-The Devins Award - poetry--grant+publication
Visual Studies Workshop Media Artist Access Program, Media Installation
Women's Studio Workshop, NY Artist-in-Residence Program

*National Residencies/Visiting Artists Programs*:
★Alternative Worksite / Bemis Foundation ("The Bemis")
★Djerassi Foundation, Resident Artists Program
★Rocky Mountain Women's Institute, CO Annual Associateship - stipend
★Studios Midwest Residency, IL
★UCROSS Foundation Residency WY

## April

★ Association for Visual Artists (AVA) Art-in- Residence Program Chattanooga, TN
Franklin Furnace Archive - Franklin Furnace Emerging Artists
National Endowment for the Arts Design Arts Program, Design Innovations Grants, Project Grants
Aaron Siskind Foundation, Individual Photographer Fellowships NY
★Painted Bride Art Center New Forms Regional Grants Program - Regional
The Paris Review
Bernard F. Conners Prize for Poetry
Academy of Motion Pictures Arts and Sciences

*National Residencies/Visiting Artists Programs*:
★ Edward F. Albee Foundation
★ Centrum Residency Program, WA
★ MacDowell Colony, NH
★ Palenville Interarts Colony, NY
★ Pilchuck Glass School - Emerging Artist-in-Residence Program, WA
Institute for ARt adn Urban REsources, Inc. or Urban Insitute for Contemporary Art (UICA)
PSI studios in NY
Villa Montalvo Center for the Arts, Artist-in-Residence Program, CA

## May

Arts International Travel Grant
The Elizabeth Foundation for the Arts Direct Support Grant
Mother Jones Fund for Documentary Photography, CA
The Paris Review
    Aga Khan Prize for Fiction
    Bernard F. Conners Prize for Poetry
Corporation for Public Broadcasting, Open Solicitation
★ Rhode Island Creative Arts Center, Roger Williams College
Education Studio Museum in Harlem, NY Minority
★ Fletcher Brownbuilt Pottery Award, New Zealand

*National Residencies/Visiting Artists Programs*:
Brandywine Workshop
★ Millay Colony for the Arts, NY
★ Nexus Press Residency Program, GA
Public Art Fund, Inc. New York City Dept. of Transportation Artist-in-Residence Program
★ Virginia Center for the Creative Arts (VCCA) Studios and funds.

## June

Graham Foundation for Advanced Studies in Fine Arts
Foundation Prince Pierre de Monaco Prix International D'Art Contemporain de Monte-Carlo

*National Residencies/Visiting Artists Programs*:
★ Baltimore Clayworks, Lormina Salter Residency Fellowship
★ State Arts Council of Oklahoma Artists-in-Residence Program
★ Watershed Center for Ceramic Arts, Artists Invite Artists Residency- ME
Fulbright Scholar
The Paris Review
    Aga Khan Prize for Fiction
HallWalls Contemporary Arts Center visual arts residency

## July

★ Money for Women/Barbara Deming Memorial Fund, NY
W. Eugene Smith Memorial Fund Grant in Humanistic Photography
Foundation for Independent Video and Film, Inc.
★ Money for Women/Barbara Deming Memorial Fund,Inc.
Foundation Prince Pierre de Monaco Prix International D'Art Contemporain de Monte-Carlo
Ruth Chenven Foundation, Inc. Cash award competition

Regional
Mid-Atlantic Arts Foundation Visual Arts Residency sponsored through host

## August

The Poetry Society of America various small awards - grants
Asian Cultural council, asian artists or art in Japan
Ingram Merrill Foundation Grants to Individual Artists

*National Residencies/Visiting Artists Programs*:
★ Institut des Hautes Etudes en Arts Plastiques (IHEAP)
John Michael Kohler Arts Center (JMKAC) - Arts/Industry Program
★ YADDO Residency, NY

## September

Art Matters
Capp Street Project/AVT Artist in Residence
★ Creative Glass Center of America Artists Fellowships
Friends of Photography - Ruttenberg Foundation Award/Fergus Award, CA
National Endowment for the Arts Design Arts Program, Design Innovations Grants, Project Grants
Fulbright Scholar
George Jean Nathan Award for Dramatic Criticism, Manufacturers Hanover Trust, for drama criticism
Open Circle Theatre, Goucher College, scriptwriting .with 50% women characters
American Film Institute
Visual Studies Workshop Media Artist Access Program, Media Installation
Corporation for Public Broadcasting, Open Solicitation

*National Residencies/Visiting Artists Programs*:
ArtPark
★ MacDowell Colony, NH
★ Millay Colony for the Arts, NY
★ Virginia Center for the Creative Arts (VCCA) Studios and funds.

## October

Mary Ingraham Bunting Institute of Radcliffe College - Bunting Fellowship also writers
Richard A. Florsheim Art Fund, Individual Artist Grant (FL)
Guggenheim Foundation Fellowship
Institute of International Education - Fulbright Grant
National Sculpture Society (NSS) - Alex J. Ettl Grant
Pennsylvania Council on the Arts Visual Artists Fellowships
Pennsylvania Council on the Arts Interdisciplinary Arts Fellowships
★Pennsylvania Council on the Arts Crafts Fellowships
University of Massachusetts Press-The Juniper Prize- poetry--grant+publication
★National Endowment for the Arts Interarts Program

*National Residencies/Visiting Artists Programs:*
Centrum Residency Program
UCROSS Foundation Residency WY
Villa Montalvo Center for the Arts, Artist-in-Residence Program, CA

## November

American Academy in Rome - Rome Prize
American-Scandinavian Foundation
Intersection for the Arts - Artists' Honoraria
★Art in General
★Ludwig Vogelstein Foundation Grant
★Pew Fellowships in the Arts
★The Japan Foundation Fellowship

*National Residencies/Visiting Artists Programs*:
★Yellow Springs Institute Residency Fellowship Program New forms, PA

## December

Adolph and Esther Gottlieb Foundation Individual Support Grant, NY
Dorothea Lange-Paul Taylor Prize, Durham, NC
Open Circle Theatre, Goucher College, scriptwriting .with 50% women characters
Pen American Center, residencies, emergency grants, general writing grants-prizes
Phillips Exeter Academy-George Bennett Fellowship, artist in residence + award
The Poetry Society of America various small awards - grants
Princeton University Press- publishing grant
Visual Studies Workshop Media Artist Access Program, Media Installation
Graham Foundation for Advanced Studies in Fine Arts

*National Residencies/Visiting Artists Programs:*
British School At Rome, Abbey Major Scholarship
Alden B. Dow Creativity Center Fellowship, Northwood Institute, MI
McKnight Foundation laywritght's Center Residency
★Japan Foundation - Artists' Fellowship Program
★Women's Studio Workshop Artists-in Residence program, NY

## No Deadline

Creative Time Citywide Project Grant Program
Exploratorium, Artist-in Residence at Exploratorium, CA
General Services/Administration - Art-in-Architecture Commissions
Adolph and Esther Gottlieb Foundation Emergency Grant, NY
Greenshields Foundation Grant
★Louisville Visual Art Association (LVAA) - Annual Installation Exhibition
Metropolitan Arts Commission (MAC) - Project Grant
★National Endowment for the Arts/American Center in Paris- Cite International
Photographic Resource Center (PRC)- LEopold Godowsky, Jr. Color Photography Award
★Pollock-Krasner Foundation Grant, NY
Sierra Arts Foundation- related to exhibition costs, NV
Walker's Point Center for the Arts (WPCA) Honoraria with Exhibition, WI
Wetherholt Galleries - The Bernhardt-Wetherholt Emerging Artists' Award
Zone Art Center Massachusetts Cultural Council Projects Awards- new projects

Regional
Rosenberg Gallery, Goucher College Site Specific Installation Exhibit in MD

*National Residencies/Visiting Artists Programs*:
Acts Institute
Kalani Honua Oceanside Retreat - Artist-in-Residence Program
★La Napoule Art Foundation - La Napoule Residency
★Headlands Center for the Arts
Lightwork, Syracuse, NY
New York Mills Arts Retreat (NYMAR), MN
Pyramid Atlantic - MID-BOOK Pyramid Atlantic Artist Book Publishing Residency MD
★Ragedale Foundation Residencies , IL 3 deadlines ongoing
Rockefeller Foundation Residential Program for Scholars and Artists Bellagio Italy, ongoing 3 deadlines
★Roswell Museum Residencies Artists-in-Residence Program, NM
★Sculpture Space, Inc. NY Funded Residency
★Southwest Craft Center (SWCC) Visiting Artist/Artist-in-Residence Program, TX
★Volcano Art Center (VAC) Artists in the Park; Residencies and Exhibitions, HI
★Helene Wurlitzer Foundation Residency, NM

*Regional Residencies/Visiting Artists Programs*
Pyramid Atlantic - MID-BOOK Pyramid Atlantic Artist Book Publishing Residency Regional
Hambidge Center for the Creative Arts adn Sciences- many disciplines

## Emergency Grants

Artists Fellowship Inc., NY
Change Inc., NY
★Craft Emergency Relief Fund
★Adolph and Esther Gotlieb Foundation, NY
Mark Rothko Foundation , mature artist
★Theatre Emergency Fund (scriptwriters-performance artists...)
Carnegie Fund for Authors - Emergency Aid
Pen American Center, emergency grants,
Mary Roberts Rinehart Foundation grants in aid
★ Artists Space - grants to prepare for an exhibition

## Percent for Art

Art in Public Places Committee of West Palm Beach
Beaverton Arts Commission, OR
California Arts Council - Art in Public Buildings Commission
City of Kent Arts Commission, WA
Community Redevelopment agency of the City of Los Angeles, Public Art Program
Florida State Arts Council, Art in State Buildings Program
Iowa Arts Council (IAC) - Art in State Buildings Program
Los Angeles County Transportation Commission (LACTC-A-R-T) - Public Art Program
Metro-Dade Art in Public Places, Miami
Metropolitan Arts Commission (MAC) - Percent for Art Program
Minnesota State Arts Board, MN
Minnesota State Arts Board - Percent for Art in Public Places Program
Montgomery County Art in Public Architecture, MD
MTA Arts for Transit Program, NY - Permanent Art Program
MTA Arts for Transit Program, NY - Creative Stations Program
Municipality of Anchorage Public Art Program, AK
Municipality of Metropolitan Seattle (METRO), WA
Nebraska Arts Council 1% for Art Program , NE
New Mexico Arts Division- Art in Public Places Program, NM
New York City Department of Cultural Affairs Percent for Art Program, NY
Oregon Arts Commission (OAC) Percent for Art Program, OR
Palm Beach County Council of the Arts- Art in Public Places- FL
Philadelphia Office of Arts and Culture Percent for Art Program, PA
Prince George's County Art in Public Places, MD
Santa Fe Arts Commission 1% for Art Program, NM
Seattle Arts Commission Public Art Program 1% for Art
Spokane Arts Commission Percent for Art Program WA

ONGOING BY DISCIPLINE

## Music Composition

ABA Conn/Slingerlandband Composition Contest
Academia Nazionale De Santa Cecilia
The American Book Awards, Inc. submitted by publisher
Sundance Institute
Mary Flagler Cary Charitable Trust, Meet the Composer- apply through institution
John F. Kennedy Center Friedheim Awards.

## Writing

Abingdon Press
Academy of American Poets, Inc.
Bread Loaf Writers' Conference Endowment Fund, Middlebury, VT
Coward McCann & Geoghegan, Inc. Awards, Charlotte Armstong Novel Award, Thomas R. Coward Memorial Award
Florence City Prize International Poetry Prize
Fund for Investigative Journalism, Inc.
John Golden Fund for ...playwrights
McGraw-Hill Book Co., fiction award
The Eugene O'Neill Theater Center, Inc. scriptwriting
Pitt Poetry Series, University of Pittsburgh Press Starrett Poetry Prize
Mary Roberts Rinehart Foundation grants in aid
University of Georgia Press Flannery O'Connor Short Fiction Award-grant+publication
D.H. Lawrence Summer Fellowship at the U/NM

## Film

Global Village
Institute of Contemporary Art Polaroid Video Art Award, MA
Media Alliance C/o WNET On Line
Pittsburgh Filmmakers, Mid-Atlantic Regional Arts Fellowship Program
Retirement Research Foundation National Media Awards
Samaya Broadcast Workshop, NY
The Kitchen Media Bureau
Foundation for Contemporary Performance Arts, Inc.
Film Fund
Sidney Meyers Memorial Fund, C/o Museum of Modern Art, subsidize movies.

## ★ Multidisciplinary

Artists Trust
Artists Space - grants to prepare for an exhibition
Connecticut Commission on the Arts Individual Artists Project Grants
Contemporary Arts Center, Inter-Arts Grants, LA
Durham Arts Council Emerging Artists Program (for career launching projects.)NC

ISE Cultural Foundation through organizations about/with Japan
Light Work/Community Darkrooms, media, holography, book art, writing, Residency
National Endowment for the Arts Interarts Program
Pennsylvania Council on the Arts
The Arts Council, Dublin,
Yellow Springs Institute for Contemporary Studies and the Arts
Rockefeller Foundation
Roswell Museum and Art Center NM
Helene Wurlitzer Foundation Taos, NM

## Dance

Foundation for Contemporary Performance Arts, Inc.

## ★ Performance Art

Foundation for Contemporary Performance Arts, Inc.

## ★ Visual Arts

General Services Administration Art-in-Architecture Program
Innovative Design Fund Grant
Hereward Lester Cooke Foundation, mid-career annual awards.
Bi annual Contemporary Crafts Exhibit at Delaware Art Museum
International Visual Artists Exchange Program.

# IT ISN'T RIGHT
## (And what you can do about it)
## ORGANIZING for equity in arts

There is little money for art ($10,000,000 in the PCA budget for the 1994 year) but less money for traditional (grassroots, culturally-grounded, folk) artists than for anyone else. PCA offers only $50,000 in their Folklife program area—by far the smallest program at the Council.

And the PCA is the ONLY funding agency in this state that offers grants specifically for folklife.

Funding processes and categories are based in the assumptions and values of the "conventional" European elite art world.

And that's not the only thing that's not fair. . .

We invite you to learn about the processes that exclude us, and to work for equity in arts and culture.

The following three documents were created by PFP Board and staff as part of our efforts to get information out and to work for change during various crises and hearings at the state and local levels. But they are just examples and first steps.

The arts "system" isn't going to change unless we make it change. At this workshop (and outside), we invite you to speak out about the needs of artists and communities and the issues as you see them.

Call 238-0096 for more information about current PFP organizing efforts.

Frankie Manning and "Twilight"—A Question for the Pennsylvania Council
Germaine Ingram
January 13, 1993

Have you ever seen Frankie Manning do the Lindy? Have you seen the elegance in the easy but determined placement of his hands, in the fluid thrust of his feet and legs and in the suspended glide of his hip? Have you considered the splendid tension he maintains between the anchoring structure of the dance and his breakaway improvisational virtuosity that seems just short of out-of-control? Have you ever reflected on what his dance represents in the social and cultural history of African Americans—an opportunity for release from the disequilibrium of life in the industrialized North in the 30s and 40s, a chance for personal recognition in an environment where all blacks merged into one indistinguishable stereotypic profile, a powerful engine for the evolution of American classical music as represented by the great Swing Era. His dance suggests the enduring debt—often minimized or overlooked altogether—that jazz owes to vernacular dance for its conception, spread, and artistic fulfillment. That and much more is there to behold when Frankie Manning does the Lindy.

A couple of months ago, I went to see Anna Deveare Smith's one-woman play, "Twilight," a collection of monologues reactive to the eruption of violence in Los Angeles following the acquittal of police offers charged with the Rodney King beating. Ms. Smith faithfully quoted the words of a dozen or more real-life people who experienced the L.A. tragedy. She imitated their physical and linguistic mannerisms. She represented their clothing and environments. She simulated their cultural traditions.

The production had all the earmarks of substantial financial support: a nationally recognized director, beautifully designed and executed set, and creative exploitation of a variety of media techniques. I asked myself, if we can provide this level of support to someone telling other peoples's stories, why can't we provide meaningful financial support for people to tell their own stories—the stories embodied in their traditional dances and music, in their needlework and carvings, in their sign painting, dollmaking, palmweaving, puppetry, street games and metalworking.

Anna Deveare Smith deserves support in her effort to bring the thoughts and emotions of her subjects to audiences who might never otherwise appreciate their poignancy, banality, stupidity or honesty. But Frankie Manning deserves equal time.

**SOME COMMENTS ON THE SIGNIFICANCE OF FOLKLIFE TO THE STATE & FUTURE OF ARTS IN PENNSYLVANIA**
**Testimony for the PCA Planning Process/Hearings**
**January 13, 1994**

Debora Kodish
Philadelphia Folklore Project

The PCA is to be commended for entering into this process of discussion about the state and future of the arts. It is an absolutely needed step.

But a caution needs to be raised at the outset regarding the process itself. These are not the only forums where discussion about art, its future and critical issues occur. Neither these hearings (nor the reach of PCA grants) mark the limits of the artistic and cultural worlds of the commonwealth. Your ability to enlarge to the shape of these wider artistic worlds will be a measure of success, and a cause for hope. Similarly, your success will be partly a result of your ability to evolve a "hearings" process that truly "hears," and that does not simply replicate and reinscribe the larger problems at the agency (and in arts and cultural funding in general).

Overall, I want to speak to issues of access and equity. To truly encourage a vital and lively artistic culture in the Commonwealth, the Pennsylvania Council on the Arts is going to need to come to grips with the ways in which **its own practices and procedures claim to be equitable and neutral, but in fact practice systematic kinds of exclusion, with some applicants more "equal" than others.**

**1. LACK OF FUNDS TO FOLKLIFE.** The PCA's Folklife Program is currently allocated a mere $50,000 out of a $10,000,000, and this is absolutely insupportable. This disparity is all the more difficult to understand when the Folklife Program represents one successful means of acknowledging multiple standards of artistic excellence across the state. It has a solid history of reaching an extraordinarily wide range of artists and communities ("underserved communities" and peoples of color) across the commonwealth. The scarce dollars are even more problematic because folk arts (like other artistic traditions that fundamentally challenge the status quo and represent significant alternatives) have an impossible time competing in so-called mainstream categories. This has historically been the case here at the PCA, and in fact, nationwide.

**2. UNJUST TERMS OF JUDGEMENT.** Art and artists are judged, evaluated, divided up, and reviewed with categories and terms of judgement which claim to be neutral, but which perpetuate the status quo and restrict access to traditional artists, grassroots community groups, communities of color and other "divergent" arts.

Two examples of how certain features of the criteria become enormous impediments to the full and equal participation of folk arts and grassroots arts and cultural agencies: Folk cultural agencies chronically have a difficult time in processes which insist on **"professional" staff and "peer and professional** recognition." This is *by no means* because folk cultural agencies do not have such characteristics, but because degrees, credential and awards—tangible tokens created by a mainstream art world in which few folk artists participate—are *only one means of marking status*. Experience, reputation within a community, and a history of work are other means of establishing credentials. And any consideration of **"innovation and creativity"** (also a common means of excluding folk arts) would benefit by recognizing that it is an absolutely radical act to make "traditional" folk art in many neighborhoods of this city. Where few "majority" institutions encourage or support vernacular, indigenous, or alternative cultures, maintaining or preserving seemingly "old-fashioned" or roots folk arts can be both a courageous act of resistance and a critical way of clearing cultural space, of developing a broader artistic voice and language. In other words, it is essential that what counts as "innovation" be understand in the context of the artistic issues of a given community.

If folk arts agencies are to be judged fairly, then ways must be found **by the granting agency** to ensure that equal weight is given to alternate (but no less valuable or reliable) marks of quality and expertise. Seldom in grants processes, however, is it recognized that the granting agency is lacking in information;

usually the **burden of proof,** translation and explanation is placed on the grassroots agency. We all lose when this happens, for criteria remain in place that simply exclude those agencies (and artists) that perhaps might most enrich cultural life—and challenge conventional thinking.

(Obvious other areas to explore include panel selection and composition, assumptions about who counts as "peers" and what constitutes "recognition, mastery and excellence." Double standards and false barriers within the agency need to be eliminated: why can no folklife agencies compete for general operating support when such funds are at least possible for other arts agencies? Why can other arts publications—excepting folk arts—be funded? Why can folklife agencies not be funded within Local Arts, while any other form of local arts agencies can? Why are fellowships in folk arts virtually non-existent? Why do guidelines claim to fund folk arts within various program area, but program officers guarantee that folk arts and folklife projects are not within the realm of the fundable?)

**WHAT CAN BE DONE:**

**Immediately raise the budget for folklife**—at least to the level of the next smallest program, or $200,000,

Involve grassroots activists, folk artists and folklorists in carefully **scrutinzing the ways in which internal processes** and practices effectively limit access to folk arts and other forms of art which challenge "mainstream" elite categories.

**Work from the grassroots up**; encourage proposals for projects which don't fit the categories, but which fit the needs of artists and communities.

**Find ways to question your own assumptions** about who "knows" about art, and what is "good" art. Attend to who isn't "at the table" when policy is made—and get them there. Perhaps even more important, get to other peoples' tables—and take the time to learn about folk arts and grassroots cultural traditions, from the community perspective.

The PCA's ability to grapple equitably with the needs of folk artists can provide leadership for a more equitable, and a more rooted artistic life in the commonweath--because it will be institutionalizing a real respect for the artistic truths, the excellences, of the entire populace, and not only the few.

**An Open Letter to the Pennsylvania Council on the Arts**

We, the undersigned, are deeply disappointed at the insufficient funding available for folk and traditional artists from the Commonwealth in its Folklife Program. We are further dismayed by the structuring and processes at the Pennsylvania Council on the Arts which make it difficult for us to be judged outside of that Program on criteria pertinent to our arts, and puts us in direct competition with artists with training and backgrounds more generally known to and favored by arts schools, arts councils, professional arts brokers, and professional, studio, and corporate artists.

Folk and traditional arts are not like other arts funded by the Council, as they originate in our communities and family life and serve those same constituencies. While we as individuals practice and benefit from these arts, and are aware of the special skills, knowledge, and talents we must draw on to practice our arts, as artists we are also highly sensitive to the needs of our communities, of our old people and our children, and of our families, schools, and cultures. Our arts are resources not only for our own personal and creative expression, but are outlets and expressions of our community needs and feelings at a time when these communities and individuals within them feel more isolated and alienated from one another in the city.

At a time when cutbacks in social services have added to a host of urban problems, our arts more than ever function to keep our communities together and our cultures vital. Through our arts we are able to keep our children involved in traditional learning, to keep in touch with one another, and to build bridges across communities when our society too often promotes differences and conflicts among us. For us, to paraphrase the late Audre Lorde, art is not a luxury. Facilitating the creation and promotion of art is a necessary social service that keeps our community and family life healthy and functioning smoothly.

Therefore we are resolved to call on the Pennsylvania Council on the Arts to:

1) increase the folk arts budget **immediately** from $50,000 to $200,000 to bring it more in line with current overall agency allocations.

2) meet with traditional artists, folk cultural agencies, grassroots activists, community-based cultural workers and professional folklorists to work to identify and remove barriers within the PCA's current processes and programs which provide impediments to equal access and equity for folk arts.

Respectfully submitted,

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July 1993
From the Philadelphia Folklore Project
**EXCERPTS from a letter with comments on the proposed guidelines for the Philadelphia Cultural Fund**

. . .Enclosed are some comments regarding how the Philadelphia Cultural Fund may inadvertently exclude grassroots folk cultural agencies, as well as some suggested alternate language. At the outset I should emphasize that it is laudable that you are taking steps to create this program, and that we applaud your work.

The overall issue is this: while there is a clear fit between the goals of grassroots folk cultural agencies and the goals of the Fund, unfortunately, some of the specific criteria and processes by which the Fund plans to operate may make it next to impossible for even the best and most significant of the city's folk culture-producing agencies to compete, let alone to successfully win funding.

1. A first potential problem lies in criteria for applicant eligibility. The current draft of the plan requires that agencies have "the provision of arts and culture to the citizenry of Philadelphia as their *primary focus*." Other requirements in this section value broad community representation, open and accessible public participation, and cultural diversity: ironically, some of the organizations that are most effective in realizing these latter requirements—and that do so in a way that makes these very agencies the primary if not the sole formal cultural providers in some neighborhoods and communities—take holistic views, and link arts and cultural programming to educational, social service, or other programming.

By requiring a "primary" focus on arts, the Fund may unfortunately place itself in the position of encouraging outside or mainstream agencies that work with grassroots folk arts, and *not* agencies deeply and historically rooted in communities and responding most fully to community needs. Dropping "primary" as a criteria for eligibility would make it possible for the wide range of agencies that produce and sustain folk arts to be fully recognized for what they do.

Alternate language: Instead, you might consider as eligible agencies that include arts and culture as "a major focus," or as "a substantial or integral part of their program."

2. Similar issues are raised by the review criteria. That is, inadvertently, certain features of the criteria may become enormous impediments to the full and equal participation of folk arts and grassroots arts and cultural agencies. For example, folk cultural agencies chronically have a difficult time in processes which insist on "professional" staff and "peer and professional recognition." This is by no means because folk cultural agencies do not have such characteristics, but because degrees, credential and awards—tangible tokens created by a mainstream art world in which few folk artists participate—are only one means of marking status. Experience, reputation within a community, and a history of work are other means of establishing credentials. If folk arts agencies are to be judged fairly, then ways must be found **by the granting agency** to ensure that equal weight is given to alternate (but no less valuable or reliable) marks of quality and expertise. Seldom in grants processes, however, is it recognized that the granting agency is lacking in information; usually the burden of proof, translation and explanation is placed on the grassroots agency. We all lose when this happens, for criteria remain in place that simply exclude those agencies (and artists) that perhaps might most enrich cultural life—and challenge conventional thinking.

Alternate language: Here, the Fund might simply declare that artistic and programmatic quality have different meanings within different communities, that matters of quality will be evaluated with reference to the criteria of the community within which an agency works, and that applicants, staff and peer reviewers alike are encouraged to clarify what counts as "professional" artistic and cultural personnel, and what counts as "peer and professional recognition" within a given community and artistic tradition.

3. Regarding community outreach and education, we are concerned that, with the exception of the first criteria ("fostering creativity and understanding of culture"), the guidelines privilege "outsiders" who go into other communities (without requiring investment in those communities, without measuring the

interest or desire of those communities in such programs, and without exploring the relationship of the new programming to existing programs). It is critical that there be support for agencies already doing the work of serving "new" (new to whom?) and "underserved" communities.

Alternate language: Guidelines for this section could include "where appropriate" before the third and fourth criteria (regarding "accessibility. . . " and "marketing", respectively). They could also include "or underserved" in these last two criteria. But two more fundamental changes probably need to be considered here: 1) making it clear that applicants need respond to (and will be judged by) those criteria that are appropriate to their agency; and 2) adding a criteria that can help to clarify the significance of an agency that works primarily in an "underserved" community.

4. Any consideration of "innovative ideas and programming" would benefit by recognizing that it is an absolutely radical act to make "traditional" folk art in, say, the Khmer community (that is, in any community disenfranchised by the society). In an overwhelmingly racist, homophobic, sexist and deeply divided society, where few "majority" institutions encourage or support vernacular, indigenous, or alternative cultures, maintaining or preserving seemingly "old-fashioned" folk arts can be both a courageous act of resistance and a critical way of clearing cultural space, of developing a broader artistic voice and language. In other words, it is essential that what counts as "innovation" be understand in the context of the artistic issues of a given community. A statement to that effect could be made.

Such changes as are noted here would place the Cultural Fund and the Office of Arts and Culture squarely behind a pluralistic and inclusive vision of the arts in Philadelphia, and encourage a fuller fit between the vision and goals of the Fund and its criteria. It would recognize that art is created in particular ways within particular communities—and that differences in artistic traditions include differences in aesthetics, messages, ways of learning, and also in institutional base. In Philadelphia, an extraordinary range of important folk arts traditions—Hmong needlework, Khmer classical dance and Lao folk dance, and African American stepping , drills and movement arts—have been sustained and supported by agencies that have historically linked arts to community vitality—and that often do not separate arts issues from such matters as critical community housing and legal issues. It is imperative at this point in time—when the interest in multiculturalism further threatens these agencies by siphoning already scarce funds and directing them to "outside" groups—that community-based folk cultural agencies be included in what "counts" as arts and cultural agencies. The art world has recognized in recent years that art is always created in some kind of social context, that no art is neutral, and that all arts take political positions. The Fund could take a leading role in including agencies that are involved, socially active, and that provide arts in these contexts as well as more separated from the world.

Philadelphia can boast nationally recognized traditional artists: a very few (Marion Williams, LaVaughn Robinson) have won MacArthur and Pew Fellowships. Probably a hundred artists locally have won statewide recognition. Yet, folk artists and folk cultural agencies are probably responsible for the bulk of the quality arts programming that reaches outside the city's center into its many neighborhoods. But despite the extraordinary variety and vitality of the city's folk arts, there is little support, few services, and scarce recognition for folk culture. No local granting agencies have specific programs for traditional arts or artists. Of the roughly nine million dollars in the Pennsylvania Council on the Arts' budget, only about $50,000 is available to folk arts and artists in this Commonwealth. As the Office of Arts and Culture begins to define a new grants program, it is absolutely critical that it keep the door open to the city's folk arts and folk cultural organizations.

I hope that these suggestions are useful and would be happy to talk with you further about the issues that they raise. Again, I want to thank you for beginning the difficult process of beginning to develop an equitable way of investing in the city's culture.

Sincerely,
Dr. Debora Kodish
Director, Philadelphia Folklore Project

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# What is the Philadelphia Folklore Project?

We'll be 8 years old this year—and we're an independent public folklife agency with local roots, scholarly perspectives, activist programs, and a commitment to taking arts and culture seriously. We assist artists and communities, conduct research, organize around issues of concern, develop exhibitions, offer public programs, workshops and technical assistance, maintain an archive, and issue publications and resources. We work in partnerships to research, interpret and present those diverse folk arts that testify in important ways to powerful human experiences often written off, ignored, or overlooked.

## Our programs:

- **Expand opportunities** for traditional artists to perform, teach and practice their skills, and to share their knowledge and experience;
- **Support communities'** efforts to preserve, maintain, present, and attain respect and parity for folk arts and folklife;
- **Advocate** to increase the responsiveness of institutions to the perspectives of folk artists and community members;
- **Deepen public understanding** of local communities' arts and cultures—in these communities' own terms; and
- **Build bridges** across and within Philadelphia's communities.



# Become a Philadelphia Folklore Project Member

**We welcome donations of any size**, and encourage your contributions of time and expertise. Some membership options are listed below, but we are happy to engage in barter! If you value folk arts and such work, please join us. If you want to learn more, give a call (215-238-0096). And tell your friends. Thanks to a Challenge Grant from the Philadelphia Foundation, the dollars you donate or pledge will be matched by additional donations.

___**$10 No frills:** PFP news (4x/yr), our newsletter *Works in Progress* (3x/yr), advance notice of all PFP events & mailings on issues of concern.

___**$25 Basic:** All benefits above, 25% discount on PFP publications (we'll send a list), a set of PFP postcards, a PFP cap AND your own copy of a PFP book:

___Uses of Tradition: Arts of Italian Americans
___Khmer New Years
___Hmong *Kuv Txhiaj*

___**$35 Family:** (2 or more at the same address). All the above benefits.

___**$60 Contributing**: All benefits above & 1 more book (choose two above). ($15 tax-deductible)

___**$150 Supporting**: All above benefits, 2 folklife posters suitable for framing and your choice of a PFP video (listed below) ($75 tax deductible)

___Khmer arts ___Palm weaving
___Mummers ___African American gardening

**Yes I support local folklife!**

Name:_____

Address:_____

City/State/Zip:_____

Phone:_____

Mail to : PFP, 719 Catharine St., Phila., PA 19147

# Folklore means something different to everyone—

as it should, since it is one of the chief means that we have to represent our own realities in the face of powerful institutions. Here at the Philadelphia Folklore Project, we are committed to paying attention to Philadelphia folklore—to ways in which people organize, understand, and share their experiences and knowledge. . . .

**The Philadelphia Folklore Project**
719 Catharine Street
Philadelphia PA 19147
215-238-0096

## What can the Philadelphia Folklore Project offer you?

**Exhibitions & Public Programs:** Each year we offer a community concert, folklife exhibition and a series of workshops. All these programs are intended to support community-based traditional artists, expand local definitions of culture, and provide contexts for grappling with hard issues about how culture, community, history and experience are represented—and by whom. In the coming year, our Philadelphia Tap Initiative will present major tap artists in community sites. Our annual photo exhibitions will burst the bounds of our building and be installed in community sites all over the city in the Art Happens Here project. (Don't miss a chance to view photos of traditional artists near where they work and live).

**Publications. & Resources:** We publish books, booklets, working papers, exhibition catalogs, slide-tape/videos, a 16-pp newsletter (3x/year), and news mailings (4x/year)—all intended to make information about folk arts available, and develop understanding of the history and significance of peoples' arts, experiences and expressions. All of our publications are based on original research; most build on intensive collaborations with people from local communities. We maintain an archive of more than 20,000 items—including photographs, field notes, artifacts, audio and videotapes—each offering telling evidences of the city's people and traditions. A series of exhibitions on Philadelphia folklife traditions will be available for rental in the coming year.

**Advocacy & Technical Assistance:** We organize around issues of concern. Lately, we have been working to make arts funding practices and processes more equitable and to increase access for grassroots traditional artists and folk cultural agencies. Our Law and Culture project has been exploring ways to bridge the cultural gaps between the legal system and its users. We maintain equipment loan and artist aid programs and provide consultations to local groups. This year, our technical assistance and partnership efforts resulted in more than $85,000 in funds being granted to local grassroots folk cultural agencies and traditional artists. We are committed to the practice of investing in—and spurring investment in—the cultural infrastructure and activities of local communities.)

## Philadelphia Folklore Project

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We thank you all again.

The PFP is registered with the Commonwealth of Pennsylvania as a charitable organization. A copy of the official registration and financial information may be obtained from the PA Dept. of State by calling toll free, within Pennsylvania, 1-800-732-0999. Registration does not imply endorsement.